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And before we considered the beginning of Opera; which made its first manifestation in 1600 in the shape of Peri's Euridice. That is the first manifestation which has been preserved to us. It is very certain that the first surviving manifestation in the direction of Oratorio should have occurred in the same year. The work being by that same Emilio Cavaliere of Rome to whom his fellow enthusiasts who were cultivating what they called the Nuovo Musico attributed the first experiments in recitation. But if the antecedents of Opera which I described to you last time were copious, the antecedents of Oratorio were more so.

In early days before printing prints resorted to all sorts of devices to teach the illiterate people the stories in the Bible ~~etc~~, and among them were the Mysteries and Miracle plays and Jesuitische Schauspiele of which we hear so much in the middle ages in all countries. France. Italy. Germany & England alike. Music was generally introduced into these plays in a fragmentary manner. The actors broke in & sang in the middle of their speeches sometimes. But of course



the music was very slender & primitive consisting
of primitive passages of crude melody & capable
of being made expressive. In the 15th century we
have of sacred performances the subject of which seemed
as of modern Oration. The Council of 1st Council.
Rome 1440. Abraham & Isaac. Florence 1444.
~~Abel & Cain 1554~~. & in the sixteenth century
of Abel & Cain 1554. The Prodiges in 1565
and so on. In this century the movement
the Lancers became prominent, ^{an association} ~~the~~ trying to
attract people to religious services by simple tunes -
like the Salvation Army. The Lancers founded 1310.
Lancaster Spiritual the collection used by them & to
Italian work. Then came Philip Heri
who was born 1515. - Corporation of Priests of the
Oratory founded 1540. Periodical
performances of plays on sacred subjects
combined with music at Oratory of St
Maria in Valicella in Rome. and the beginning

~~Animuscia f. Martini. Vatican 1571~~

~~Animuscia f. Martini. Vatican 1571~~
Mendel Palatium. Friend of P. Mini composed

Lauds which were used by P. Mini. Called "father
of Oratorio" by some of those people who derive most of
their historic facts about their minor contemporaries.
With all this the new Mini chimed in.

Cavaliere: Representation of the Last Body.
Produced in Rome in Feb'y 1600 at Philip
Scin Oratory.

It was idea of Antonio no dramatic story, but
an Allegory or Morality.

Allegorical character - The Last Body - Some
editions. Pleasure p 15.

~~90~~ 90
Some of these not exceeding a few lines.

David colour. Declamatory solo - Chorus. etc. dialogue
and with a lively hymn. 2nd Act Oratorio. strings

Anime both anime damate. ^{1074.} ~~Plat~~ ^{and the damate in all men of}
Note the new movement was essentially

secular - is perhaps not surprising that it
did not at first favour ~~second~~ ^{second} music.

Oratorio did not look for a long while.

People were too much set upon other attractions.

~~Dominico~~ ^{Dominico} ~~Mezzocanti~~ ^{Mezzocanti}. ~~Quercus~~ ^{Quercus}.

Landi. S. Alessi 1630.

Italian, did not care for the type of things which
the Church during the greater part of the 17th century

we shall have to wait till more serious nations
had found their feet before Oratorio could

again show signs of vitality

Meanwhile in more secular direction things began
~~Banchieri~~ ^{1601.}

Caccini. ~~Know~~ ^{Know} ~~Music~~ ^{Music} 1603. ~~Marcello~~

Gayfano (of Florence). Daphne 1608 in Mantua

Some sort of line a Pini.

Claudio Monteverdi . 6. 1568 (153)

Viol player in D of Mantuan band .

Note the difference of position to Church composers -

Page with Conquest of Juch in 1584. caused a flutter .

Mastro di capella D of Mantua 1603

~~D.~~ Marriage of D's son to Infanta of Savoy

He called upon to write a work in the new style .

Rinuccini supplied poem of Arianna . broken .

1607. All lost but the famous lament .

great success . Followed by Orfeo - the most

famous work of this period of history - produced

at court of Mantua also in 1607 - publ. in Venice

1609 . Dramatic intention - unlimited

by the discretion which comes of experience .

Just a child of genius experimenting at large .

Sublimities common sense .

Infamia . Dialectics - Canon . Dances . poet

diversity of materials - his passage of instruments
admirable & deeply profound

Chitarrini & Clavichord - flutes - Organs de l'eyre

& Chitarrini - Cornetto & double Harps .

Vide organs de l'eyre . Cantatas . songs .

Extraordinary passage of voice .

Invited to St Mark at Venice in 1613 .

Madrigals 1620 .

1621

Combat of Dances & Comedies 1624

a very remarkable work . Victims not to understand

Il Raggio Fivito 1629

Proserpine rapita . 1680

Man of St Mark . 1631



Opening of public theatre in 1637.

San Cassiano in Venice.



Wrote L'Adone for it about 1639.

Opera House of St Mark soon followed
~~but~~ went bankrupt.

La Rappresentazione d'Ercole. Palazzo d'Albini.

1642 his last L'Innemmazione di Poppea

d. 1643 - lived in the Friari.

Venetian influence.

Boys with all the ardour of a child. but
soon than learned love.

We shall soon arrive some things and unexpected
~~dark~~ developments when we touch Cavalli.
b. beginning of 17th cent.

Meanwhile. Paolo Lucifratto Rome

Canto di Fedeltà d'Amore. 1611

Boschella Bonduetta . Krali d' Amore

Morte d' Afes . Stefano Danti . 16/4

Mazzocchi . La fatma d' Adme 1626

Lto a . Lign of complacent

timidness . weak & sauerne .

Finding towards organization

Instructive step back , " from

meine Sauter " .

look look at that later

2 from umbles . (Krali d' Amore)

2 . Cantaloni Vils .

2 . Vils . d' Amore .

1 . Danta Krali .

2 Vilsin pilsin alla Danta .

2 Chitani .

2 Cyani di Lepus .

3 . Ganten .

4 Dantoni .

1 a Pyle

2 Cornetti .

1 Plate alla Virginia Krali

1 . Plau .

3 " Dantoni d' Amore " .